

# American Art News

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## MRS. KIMBALL BUYS A REYNOLDS.

Mrs. W. W. Kimball of Chicago has added to her collection Sir Joshua Reynolds' portrait of "Lady Banbury," at a price reported as \$100,000, but which the collector said was less. Mr. Henry Reinhardt, the dealer through whom the purchase was made, also refused to state the sum. Mrs. Kimball said: "A few years ago the home of Mrs. Harold McCormick was burglarized and much valuable property was taken. They caught the burglar finally and asked him how he came to single out that home. He said he read in the newspapers of the purchase of a fine painting by Mrs. McCormick. I will not discuss the matter further." The picture is the well known work painted in 1765 and was formerly in the collection of Mr. C. J. Wertheimer of London.

The picture, bought a few years ago from Sir Henry Banbury, shows Lady Sarah Banbury in full length, kneeling on a footstool before a flaming tripod to offer a sacrifice to group of the Three Graces. Behind her is an attendant, supposed to be her great friend, Lady Susan Strangeways, passes some wine in a flagon. The work was engraved by Henry Fisher in Walter Armstrong's standard work on the artist. Mrs. Kimball intends to exhibit this with the other works of her collection shortly at the Art Institute in Chicago.

## LEVY SELLS A BOL.

The fine "Portrait of a Man" by Ferdinand Bol, reproduced in the AMERICAN ART NEWS of May 1 last, when on exhibition in the John Levy Gallery, No. 14 East 46 St., has been sold by Mr. Levy to Mr. C. G. Conn, the well-known musician, formerly of Elkhart, Ind., but now residing in California, where he is assembling a notable collection of pictures.

The canvas is a superior example of Rembrandt's great pupil and is that of a middle aged Dutch burgher, seated half length. The portrait is perfect in workmanship, and admirably conserved, rich in color and agreeably composed. The character and expression are both typical of Bol's able brush.

## FORESAW LUSITANIA'S LOSS?

According to an application made by Mr. Stevenson Scott of the Scott & Fowles Co. to the Surrogate's Court on Monday last for a construction of the will of his partner, the late Charles F. Fowles, who was lost, with his wife, on the Lusitania, it would appear that Mr. Fowles had a premonition of death when he made said will.

The distribution of an estate of nearly \$1,000,000 depends upon the Surrogate's decision. Under the will Mrs. Fowles received \$5,000, all her husband's personal property at his English home, Fairmile Court, in Surrey, except his paintings, horses, carriages, automobiles and contents of his conservatories, garage and stables and certain other effects. She also gets 45 per cent. of the residuary estate in trust, with power to dispose of half the residue. Mr. Fowles left \$5,000 each to two brothers and four sisters and the bulk of the estate to his two daughters, Gertrude F. Browne and Gladys M. Baylies.

The will of Mrs. Fowles provided that in the event of the prior death of her husband her estate was to be divided among her two daughters and her sister, Mrs. Dorothy Elizabeth Smith.

Under many decisions in this country, it has been held that in the case of the death of husband and wife in a common disaster, when there was no testimony as to which survived, the man is presumed to have survived the woman. This ruling was made in the litigation over the estates of Mr. and Mrs. Charles L. Fair, killed in an automobile accident.

The provision in Mr. Fowles's will which occasioned Mr. Scott's application to the Surrogate's Court indicated that he had a premonition that both himself and wife might die on the Lusitania. He directed that if he and his wife died simultaneously, or if there was any difficulty in determining which predeceased the other, it was to be deemed that his wife had survived him.

## SCHOFIELD JOINS BRITISH ARMY.

According to the Washington Star, news has been received recently that George Elmer Schofield, the American painter, has joined the British army and is now on his way to the front. While Mr. Schofield is an American, he has lived much in England.

## A VEDDER PICTURE FOUND.

"The Three Monks of Fiesole," painted by Elihu Vedder in the Sixties, was sold a little later to Mrs. Laura Curtis Bullard of N. Y. In April, 1880, W. Sartain, the artist, borrowed the picture from Mrs. Bullard, for a loan exhibition in the old Madison Square building. On the night of April 21, 1880, the walls and roof of the building collapsed and many paintings were damaged or lost, the Vedder painting being one of those lost.

In June, 1914, the painting was bought by Mr. Prosper Guerry from Miss Lizzie Potter of Linden, N. J. The old lady dying

## ARTIST SUES FOR PORTRAIT.

Mrs. Henry C. Phipps has filed an answer to the action of August Benziger, in the Supreme Court, declaring that he seeks \$4,000 for a portrait of Mrs. Phipps which is "not even a fair likeness." Mr. Benziger asserted that the amount was due under contract with Mrs. Phipps, who had ordered the portrait of her husband. She alleges that she repudiated any contract soon after work was begun, and that although Mr. Phipps refused to sit for Mr. Benziger the artist finished his work from a photograph.

Mrs. Phipps also declares that while she has not paid the amount demanded the complaint is erroneous in asserting that the painting in question "is a work of art."



LADY BUNBURY SACRIFICING TO THE GRACES

Sir Joshua Reynolds

Bought by Mrs. W. W. Kimball of Chicago from the Reinhardt Galleries.

a few months later it was never known how the canvas came to be in her possession.

Early in January, 1915, Mr. Guerry sent a photograph of the painting to Mr. Vedder in Rome, Italy; who recognized that his lost lamb had been found and informed Mr. Guerry as to the original owner. The Bullard family were informed that the picture had been found, etc., and Mr. Bullard wrote renouncing any claim on the painting.

Mr. H. W. Story who was vice-president of the art committee for the loan exhibition received a check for \$25,000 from Mr. W. H. Vanderbilt to cover the damages.

Lawyers, dealers and artists consulted on the matter, agreed and affirmed that Mr. Guerry paid value for the picture, and bought it in good faith.

## NEW OFFICERS CHOSEN.

The annual meeting of the Association of American Painters and Sculptors was held at the Manhattan Hotel on the afternoon of November 1. The following were elected: President, Henry Fitch Taylor; vice-president, Jo. Davidson; secretary, J. Mowbray Clarke, and treasurer, Elmer L. MacRae, who succeeds himself.

## \$250,000 For the Museum.

The will of the late Amos R. Eno, filed Oct. 28, left \$250,000 to the Metropolitan Museum of Art and to the Public Library all the books, engravings and prints relating to the City of N. Y. contained in his residence.

## "MET'N MUSEUM SHORTCOMINGS."

"A belated discovery has been made by Mr. Willard Huntington Wright, a critic who, as we learn from a dictionary of contemporary biography was sometime art editor of The West Coast Magazine," says Mr. Royal Cortissoz in the N. Y. Tribune.

"Mr. Wright has discovered that the paintings at our Metropolitan Museum are a mixed lot, and conceiving that many think the collection adequate to meet the national demand for an educational exhibition of the world's greatest painting eras, he proceeds at great pains to show that it is not. His laborious demonstration of the obvious takes up nineteen pages of the November number of the Forum.

"Now, Mr. Wright is probably not aware that many of the glaring faults he insists upon have been a subject of criticism these many years. If he were, he would doubtless have passed over half of his comments as commonplace and confined himself to such original thoughts as he has to offer. For there are original thoughts in his criticism. Everyone knows, for instance, that there are grave gaps in the collection, but not everyone is disposed to complain on the same score as Mr. Wright. Thus, having named Giotto and a few other Italians who ought to be represented in an educational exhibition of the world's greatest painting eras, he admits that such omissions can be more easily forgiven than the void which follows the name of Leonardo da Vinci, and goes on to say that the most glaring omission, however, in the entire Metropolitan collection is of Michelangelo.

"Some years ago, when Mr. Roger Fry came over here with a few modest things he had secured for the museum, a bright reporter, having lightly glanced over the assortment, turned to the collector and desired to know if he had picked up any Angelos. Mr. Fry stared for a moment, and then smilingly asked whether Michael was the one in question. The simplicity of the affirmative answer convinced him of the bona fides of his inquisitor, and instantly recovering his gravity he explained his difficulty in the kindest manner. Not since then had any one seriously questioned the laxity of the trustees on that account till Mr. Wright noticed that the catalogue had left out the name of this colossus of the graphic arts.

"If it seems a little captious to quarrel with the museum for its failure to procure the unprocurable, it is hardly less so to find fault with it for not having the very best of some other painters. First rate pictures by Titian and Velazquez are not easily found nowadays, and it is idle to say that Vermeer should have more canvases than any other Dutchman save Rembrandt. We are fortunate enough to have even a single example by a master whose works so rarely appeared in the market. \* \* \* \*

"Mr. Wright very justly criticises," continues Mr. Cortissoz, "the absurdities of the modern collection, in which it would have been much easier to select critically. But when he speaks of a superfluity of pictures by Manet, while grumbling at the absence of Burne-Jones and Böcklin, one is justified in doubting the infallibility of his taste. He complains that the museum has too few of the more important moderns and alleges that the finest works of Cézanne are now on the market and can be bought at an almost incredibly low figure. This is so surprising a piece of news that it is greatly to be regretted he was not more particular.

"The mistake Mr. Wright makes is in not setting forth clearly what he expects of a museum that is a very late comer in the art market. Apparently he would, as far as Old Masters go, be satisfied with copies, and he says there are many able craftsmen who would gladly make competent reproductions. Well, that is a defensible idea of a museum. But the real mischief, after all, is not that many of the examples of great masters are second rate—for we can hardly expect anything better in most cases—but that there are too many first rate examples by painters who are not masters at all and who have no standing.

"The severest criticism of the collections," Mr. Cortissoz well concludes, "would be a simple enumeration of the futile painters represented. What the museum has is a more just cause of complaint than what it lacks. And for this reason there must have been many who learned with a certain relief the other day that for the moment the state of the funds has checked the process of acquisition."



## WATER COLOR CLUB SHOW.

The twenty-fifth annual exhibition of the N. Y. Watercolor Club, now open at the Fine Arts Building to Nov. 28 proves that while pastel and gouache or body color have many exponents the banner bearers of pure color appear in goodly array. There is one thing that strikes the observer in the present exhibition, which is made in conjunction with that of the Society of Portrait Painters, which fills the large Vanderbilt gallery, and that is the satisfying completeness of the impression made by most of the examples. With these are shown a score or more of small sculpture contributions from the members of the National Sculpture Society which add, with decoration of greens appropriate to the season, to the general picturesque effect. Some cases of miniatures from members of the Society devoted to that means of art expression are also shown.

There is a wealth of color—body color most of it—in George Elmer Browne's picturesque group of "Cape Cod Trawlers," with its almost Italian contrast of blue water in the sunlight with green in the shade, all in a fine ripple. In lighter vein, but full of movement, and delicate in color, is H. Vance Shope's "In Southern Waters." The torment of surf rising and surging on a flat rocky shore is vigorously expressed in Alexander Bower's "Low Tide, Cape Elizabeth."

The shore in quieter aspect appears in Geo. Wharton Edwards' attractive impression of "The Little Harbor, Early Morning"—a pure wash drawing. Felice Waldo Howell, who lays her color on gray paper with fine effect in something of poster style, sends "Gray Weather," a watering place landing stage scene with figures and "Reflections" off a fishing dock. Other shore scenes of note are by Mary Nicholena McCord, Jane Peterson, who in "The Pier, Edgartown" and elsewhere is very Frenchy, M. Sellers, Ernest Albert, who has a very sunny view at Ogunquit, Paula H. Balano, A. C. Goodwin, who has a rather shaky pastel, and A. L. Groll, who shows several capital drawings in cyrolia, or oil chalks, on Cape Cod.

## Figure Works.

Perhaps the most serious figure work of the show, a beautiful pastel, delightful in its drawing, color and modelling, is Sergeant Kendall's "La Perroquette." He has also "L'Egyptienne" and a portrait. Also in pastel is Christine Herter's bright portrait study of a woman in a black hat. J. W. Breyfogle has a strong but almost too closely handled pastel of a gravely sweet young woman of whom it is queried, "Can she make a cherry pie, Billy Boy?" Mary Wilson Hubbard sends two attractive works "Knitting" and "Juliette" in the Renoir vein. Delightful, but a little lacking in force is Olive Rush's young woman at "The Sundial." Rhoda Holmes Nicholls has a charming pure wash drawing "Larkspurs." By E. Potthast there is a bright pastel with five well drawn and well posed figures of

little girls on the seashore called "A Bunch of Daisies."

There is much go and capital grouping in Gifford Beals' pastels, "Spring Panel" and "Dancing Girls." Quite remarkable as a piece of technique and very graceful and attractive is R. F. Maynard's pastel of a young girl reading and reflected in a mirror called "When Two is Company." The effect of light on Carton Moore Park's decorative "King Vultures" is quite startling. "A Cup of Tea" and "Dorcas," by Charles A. Webb, are two little works of great simplicity and boldness of manner, the latter, however, being a little weak in the handling of the head. W. J. Whittemore has an attractive female figure, "The Flowered Screen," in which that article is a little disturbing. C. P. Gruppe has a bright Dutch horsemarket scene. A quite wonderful effect of light is obtained by Alice Schille by her block of color system, "A Misty Evening in the Park." She is not so successful in her "Gay Spots of Color in the East Side," with all its suggestion of crowd and movement. A similar work holds together better. Louis C. Tiffany is represented by "The Tin Peddler," a well-grouped Southern negro genre. Alethea Platt shows fine color, but rather loose technique in her kitchen scene, "Old Time Things."

## Street and Other Scenes.

Two simple and strong St. Ives scenes, one of Hayley Lever's studio are by Florence Snell. Very true is the effect of light in Adelaide Deming's street scene in the fishing town of Polperro. W. C. Emerson strikes quite a new note in his landscapes,

several artistic monotypes by H. W. Rubins and several most interesting British Columbia scenes by J. H. Collings.

## Sculptures and Miniatures.

The sculptures include works by Carl E. Ackerly, E. T. Quinn, Herbert Adams, C. T. Humphries, J. S. Hartley, H. M. Shady, Karl Bitter, F. W. MacMonnies, Arthur Putnam, Janet Scudder, Chester Beach, A. St. Gaudens, Isidore Konti, Eli Harvey, A. P. Procter, N. H. Ellerheisen, Jane Poupelet, H. A. MacNeil, Edith W. Burroughs, A. A. Weinman, V. Salvatore, R. Hinton Perry, Abastania St. L. Eberle, and A. Saegers.

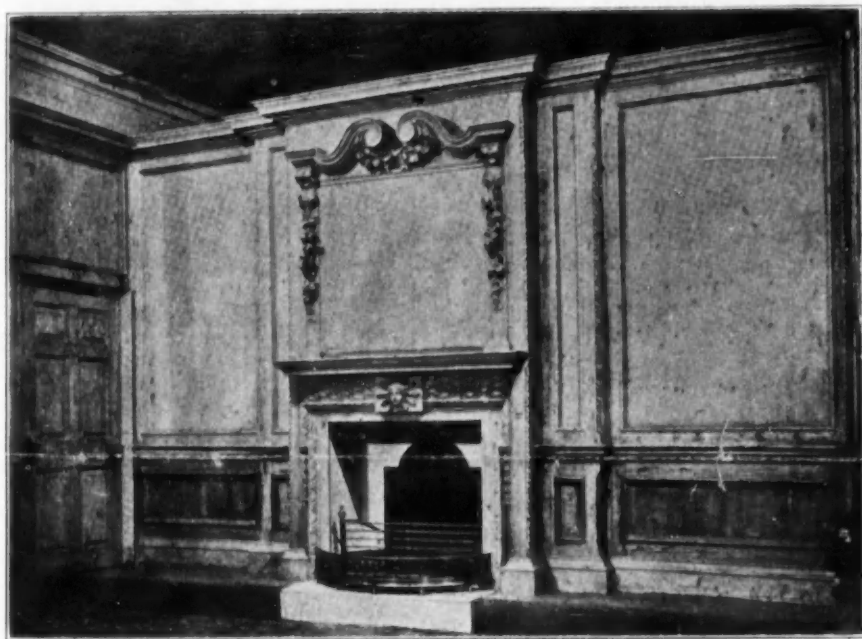
Among the miniatures are examples of W. J. Whittemore, Clara L. Bell, Brennetta H. Crawford, Lucia T. Fuller, Eva Springer, Theodora Larsch, Beatrice Montizambier and Ella S. Volk. A. v. C.

## SHOW OF PORTRAIT PAINTERS.

The show of the Society of Portrait Painters, which fills the large Vanderbilt Gallery at the Fine Arts Building, to remain to Nov. 28, is about double the size of that of last year, but does not seem to keep to as high a standard as previous shows. Still the general effect is good, if a few jarring notes are sounded in the hanging.

The place of honor, marked by a palm and laurel wreath, is held by the late John W. Alexander's distinguished portrait of a lady in lavender with a collie at her feet.

The new president of the Academy, J. Alden Weir, is represented by a masterly presentation of "C. E. S. W.," painted in 1901.



GEORGIAN PANELLED ROOM

Sold by Gill and Reigate to Mrs. E. H. Harriman

tive head of a young woman. By DeWitt C. Lockman there is a brilliant portrait of an elderly lady, glasses in hand, and a most naturally posed young woman with a red box on a sofa. Irving R. Wiles' "Young Girl With Peonies" is altogether charming.

A graceful, delicate impression is made by Helen Turner's "Head of a Lady." A second Bellows' shows with strong quality of life and fine color, a negro nurse and two children, the baby painted like a Hals. George B. Luks has a very unlovely full length of a young woman. Ellen Emmet signs a capital portrait of a gentleman. A third Crawford is a picturesque figure of a young girl among the pines.

There is a capital drawing in panel by Chase. A brilliant head of a pretty young girl is by Eugene A. Speicher. Richard Miller's "Girl at the Breakfast Table" is seen with pleasure. "A Lady Standing by a Chair" is a second and good example of William Cotton. W. M. Chase is at his best in his picture of a lady in furs, and Robert Vonnob's "Girl at a Table With a Globe of Flowers" is most agreeable.

Highly artistic is the picture of a mother leaning over her baby lying on a pillow by Henry S. Hubbel. It has something of the quality of a Couture. He sends a capital portrait of a female impersonator.

A. v. C.

## MRS. HARRIMAN'S PERIOD ROOM.

Messrs. Gill and Reigate of London have sold to Mrs. E. H. Harriman, a remarkable Georgian panelled room reproduced on the page which M. S. Briggs describes in the October Burlington as follows:

"Georgian Panelled Rooms From London Houses.—The upper illustration represents a remarkably fine example of Georgian panelling, recently despatched to a purchaser in America by Messrs. Gill and Reigate. This panelling was removed from No. 38 Soho Square, a house reputed to have been occupied at one time by the French Ambassador. Soho is one of those districts of London where many such rooms are to be found, and there are other instances of famous French people dwelling in the neighborhood. There is, however, nothing particularly French about this example, which may well have been erected before the Ambassador occupied the house.

The floor dimensions of the room are 23 ft. by 18 ft., the height 10 ft. 9 in. The chimney-piece is 5 ft. 11 in. wide, and extends to the full height of the room. The whole of the woodwork is in remarkably perfect preservation, and the carved ornament is of most delicate workmanship. Pine is used throughout except in the case of some of the smaller decorative details, which are in lime. The cornice and the dado-rail, so often the features to be enriched, are plain in this example, but all the mouldings of the panelling and the angles of the chimney-breasts are carved. The enriched moulding on these angles is stopped a few inches from dado and cornice. The windows, not seen in the photographs, are without shutters, and have jambs panelled similar to the walls. It will be noticed that the panel on the right of the illustration is unusually large. The door is well proportioned and is surrounded by a beautiful enriched architrave. The original rim-lock still remains. The fine carving above the chimney-piece is especially noteworthy for the central pediment, unusual in work of the period.

"The well-known room removed from No. 5 Great George Street, Westminster, and now in the Victoria and Albert Museum, may be compared with the Soho Square example as being of the same date or thereabouts. The former has no enriched mouldings on its external angles, but the modillion cornice is richly carved, as is the dado-rail.

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"Dreamland" and "Idyl." "The Little Coquette," by Arthur Crisp, is hardly up to his standard. There is a spacious feeling about Edward Penfield's vigorous "Spring in Holland," while Frank Mathewson has a fine distance in "Garden in October."

Irma Kolm gives a picturesque little glimpse of "Alvarado St. Monterey." "A Mexican Wood Vender" is a good moonlight by Frank Tenney Johnson. Simple and strong, as well as picturesque, is H. C. Merrill's "A View in Newbury." Norward MacGilvary shows a cool, graceful nude at a stream, "Among the Hills." Kentaro Kato, a Japanese, has a farm scene from under "Two Apple Trees," which is charming. Some fine work in the late Kubota Beisen's illustrations of the elements and seasons.

Lisbeth C. Hunter displays a picturesque Cezanne-like touch in "Cherry Croft," and Clara Weaver Parrish has a lady with "A Peacock Fan."

Marian Kavanah Wachtel sends a fine large landscape, "The Arroyo." By Reynolds Beal there is a large spirited view over the vineyards of Middle Hope.

Colin Campbell Cooper shows several striking Italian sunsets. J. T. Carlsen has a luminous view in "Grey Winter."

There is a fine Turnesque group of marines and shore views by C. H. Woodberry and "A Schooner at Anchor off Shore" does credit to Alexander Bauer. Harriette Bowdoin signs a bright impression of Washington Square. E. Varian Cockroft has a strange Gauguin-like group; Amos W. Engle a street pattern which is interesting, and Bror. J. D. Nordfelt some unlovely prints from wood-blocks. There is more attractiveness in others by Katherine Mars. Ernest L. Blumenschein has a sketch of his comical German tragedian, and S. Montgomery Roosevelt a good effect of "Rushing Water." James M. Flagg signs "On the Saco River." Mr. J. M. Magie has an agreeable pastel of a child with "Easter Toys" and Lydia F. Emmet a bright portrait sketch. There are

At one side of this is a weird portrait of two young girls in a land of no light by John Sloan, and on the other an attractive out of door picture of a young woman by F. Crawford Stetson.

There is a sparkling picture by F. W. Benson of a young girl in full sunlight seated in a wicker chair by the shore. Leopold G. Seyfert has an elongated figure of an unhappy looking lady, suavely and skilfully painted with a fan half as big as herself, as well as a vivid male portrait. As a pendant to this is a skilful presentation by F. Stetson Crawford of a young girl against a quite novel background.

As an effect partly of the brightness of Mr. Seyfert's striking head in full light next it, W. M. Chase's "Master Roland" looks almost black in the face. Then, too, there is a very strong aggressive picture of a very determined old gentleman by Geo. Bellows near by with a garish yellow chair and a green and gray background. Next this sparkles an Italian boy by Robert Henri, whose second work is a portrait of a lady.

Former Senator Brice appears, presented in brilliant and yet sober manner, by John S. Sargent. Robert W. Vonnob has a capital head of a young woman with an XVIII Century headdress. Admirable is Douglas Volk's portrait of himself. Oliver Dennett Grover sends a strong seated three-quarter length of Solon Spencer Beman, a late member of the Institute of Architects.

There is an attractive picture of a lady by Irving R. Wiles. Lydia Field Emmet has a fair two-figure canvas as well as capital portraits of a lady and of a child.

William Cotton has a good picture of Judge Bartlett, and admirable is W. T. Smedley's picture of Mrs. Smedley. De la Gandara's portrait of a fair hunter appears, as does a pendant in somewhat the same vein, by Ben Ali Haggin.

S. Montgomery Roosevelt has a life-like picture of Hiram Maxim, quite the best thing he has done. He has also an attrac-

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**Works by Lever and Randall.**

A freshly painted Gloucester with a brilliancy of coloring like unto Naples, is what Hayley Lever, the Australian artist presents in the striking series of views of the Mass. fishing town, so dearly loved of artists, which he shows among other works at the Macbeth galleries, 450 Fifth Ave.

The exhibition is a joint one with Randall Davey, who is represented by character portraits of subjects found in the same locality, to remain to Nov. 19.

That Mr. Lever is often a brilliant painter there is no denying, and there are some St. Ives views in the present gathering to justify that fact, but somehow, he seems to have been following after more or less strange gods, and to have vulgarized the famous fishing town, instead of interpreting, with his undoubted artistic skill, the picturesqueness which is everywhere round about.

Compare the "Gloucester," (No. 22) with "Morning, St. Ives, Cornwall" and see where a fine picture is superior to what, though realistic in a way, is in quality as crude as a bill board illustrative ad. In "The Bathers, Good Harbor Beach" both sands and sky are contorted in flowing shapes resembling lava. The little group of water colors, of Gloucester and adjacent parts, is quite attractive, although rather fragmentary in execution. It is a pleasure to say that the half dozen odd flower pieces are in every way admirable, fine in quality and color and with something of Chardin and Bonvin about them.

L. Randall Davey is a strong painter, but if there had been no Robert Henri he would not appear in his present guise. Still the "Portuguese Grandmother" who bulks almost out of the canvas, is a remarkable piece of characterization and painting. Notable among the dozen and one works all vibrant and vital, if rather unpleasantly rough in handling, are "The Cobbler," "Old Sea Captain," and "Man and Monkey." A number of children's pictures appear, all of them full of life, but woefully unlovely in type most of them. Surely these could have brought out more of the charm, which is always to be found in healthy youth.

A. v. C.

**New Group of MacDowell Club.**

At the MacDowell Club's second exhibition for this season now on in the club gallery, No. 106 West 55 St., Alice Judson and C. C. Mase, obviously disciples of Twachtman, though not to the extent of swamping their own individuality, represent the Impressionist School, with canvases, poetic in conception and color. Miss Judson's "Azalea Gardens" and "The Frozen Hudson" show realization of atmospheric effects and a nice feeling for color and "Blossoming Trees" by Miss Mase, exhale the very essence of Springtime. Marines by Yarnall Abbott, the only man represented, are rather strong and direct, but hard and quite devoid of feeling. His "Early Summer" is treated in a much milder way and does not show much originality.

"Society Knitting" by Catherine Crichton and "Committee on War Relief" by Sarah Munroe are similar in composition, types and costuming. Both works show the influence of Richard Miller and while Miss Crichton perhaps draws more accurately, Miss Munroe excels in color. The latter shows rare ability as a colorist in "Dahlias," "Fete Day in Brittany" and other works. Edith Barry's canvases have sentiment and charm. As to Dorothea Hale's "Monotony," one can exercise one's imagination, trying to fit the title to the composition which is immature. It is charming in tone, but the placing of the figures on the beach is not correct.

Among the most striking works shown are those by Helen Watkins, and "In Ogun-

quit, Me., she uses the method, specified by the French as "la touche divisee," which produces the vibrant effect of broken color and "In Italy," handled in a different way, she has achieved a colorful decoration. Julia Tittsworth shows an effective portrait study and a Spanish landscape, painted while she was studying under Sorolla and Frida Gugler's Venetian pictures have charm. The exhibition as a whole is more conservative than the first.

H. C. R.

**Napoleonana at Bonaventure's.**

An exceptionally interesting, important and varied collection of Napoleonana will be placed on exhibition at the Bonaventure Gallery, No. 601 Fifth Ave. today, to remain through Nov. 20.

Among the items to be shown, further notice of which will be made next week, are, among the books "Louis Napoleon—Exposition of 1806," "Historic Letters of M. de Pellisson," from the "Malmaison Library," "Romances put to Music" by Queen Hortense, with many rare portraits, and autograph letters, and Masson's "Cavaliers de Napoleon," one of 75 copies, pub-

ception being made in the case of the veteran Thomas Moran who is still happily with us. He is represented by a large and early woodland glade and a remarkable little Southern moonlight upright. There is a quite remarkable Thomas Doughty, a view of the Phila. water works, and a Kensett which is apparently a view of Harpers Ferry during the Civil War. "Preston Ponds" is a Homer Martin of fine quality and there is a Mexican scene by Sanford R. Gifford. By R. Swain Gifford appears an Alaskan view. There is a most interesting early Newport scene by W. T. Richards. Among others represented are J. W. Casilear, Paul Weber, W. L. Sonntag, Edwin D. Lewis, C. P. Cranch, George Inness, Thomas Cole, John M. Falconer, and F. O. C. Darley.

**Dutch Etchings and Drawings.**

Extremely interesting is the exhibition of etchings and drawings by Dutch masters from Rembrandt to Bauer which is on at the Frederick Keppel & Co. gallery, 4 E. 39 St. to Nov. 20. The etchings are of high interest though naturally many of them are more or less familiar, but the drawings in

**"WHEN TWO IS COMPANY"**

H. F. Maynard

In Watercolor Club Exhibition

lished by Bossod Valadon and Co., 1895, and extra illustrated.

The other items include the Marriage contract of the Hereditary Prince of Hohenzollern-Sigmaringen and the Princess Antoinette Murat, autograph letters and historical documents of Napoleon, framed autographs and portraits of Napoleon and contemporaries, portraits in color of Bonaparte and Napoleon, in black, portraits in oil of Caroline Murat, Pauline Bonaparte, Lisa Bonaparte, and the drawing for his portrait of Napoleon by Baron Gerard. There is also a Borghese bronze vase on a marble base.

Lovers and collectors of Napoleonana will find this exhibition of rare interest.

**Art at City Club.**

At the City Club, a group of 24 oils from the facile brush of Ernest Tower Rosen, command attention. Langorous nudes in fantastic attitudes predominate, and luminosity, fine decorative feeling and a marked ability to subtly depict Bohemian atmosphere, characterize the works. Three portrait studies are charmingly vital.

**Work by Early American Painters.**

The Ehrich's, who seem to have a talent for exhibitions, which have a distant educational value, are displaying to the end of the month, at their gallery, 707 Fifth Ave., a quite remarkable gathering of landscapes chiefly of early American painters, an ex-

**The Gorham Galleries**  
announce their seventh  
**Annual Exhibition of**  
**the recent works of**  
**prominent American**  
**Sculptors November**  
**8th to 29th.**

**The Gorham Co.**  
**Fifth Av. & 36th St.**  
**New York**

which are agreeable without being strong in the main, though at times the facile draughtmanship is most attractive. Among the heads in dry point are those of Poe and MacDowell, the composer, the latter being the more satisfactory. Among the portraits in pencil which form perhaps the most satisfactory group are most notable those of Edwin Markham, Mrs. W. W. Peake, Miss Estelle Richman and Mrs. Frank Day Tuttle.

**Cameron Etchings at Kennedy's.**

At the Kennedy Gallery, No. 613 Fifth Ave., 72 etchings and dry points by D. Y. Cameron are on view through November.

The collection includes the majority of the impressions which have made this strong modern master of the needle so popular with discriminating collectors, and three or four are only recently published, notably two entitled "Cairngorms" and "Amsterdam"—both rich and full in quality, and the last almost a Whistler in delicacy. The fine "Peaks of Arran" appears in two states and the "Wingless Chimera" in an early proof before the plate was cut down.

There is an early proof with figure at right, of "Rosslyn," as also an early proof of "Chartres Cathedral," before the hat was added to the figure on the porch. There is a trial proof of the "Waterloo Bridge No. 2," a first state of "Dryburgh," and one of the three impressions of "Bennan."

The work of this virile and convincing artist is well exemplified in this display.

**Wood Engravings at Arts Club.**

An interesting feature of a comprehensive showing of wood engravings now at the National Arts Club, 119 E. 19 St., is the block of the famous cartoon of "Boss Tweed," which made the late Thos. Nast famous. Practically every American wood engraver of prominence is represented in this collection. There are some rare examples of Timothy Cole's work, never shown before, including a sympathetic depiction of President Wilson, and Mona Lisa. Rudolph Ruzika's design for a new book for the Grolier Club is shown and by Howard McCormick one finds an interesting group. Among those represented are Herbert M. Baer, Frederick T. Chapman, Henry Wolf, Stephen G. Putnam, W. B. Classon, P. Grassby, A. Lewis, V. Preissig, Wm. G. Watt, and Edna Boies Hopkins. A typical F. S. Church, dated 1889, is charmingly fanciful.

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begs to call attention to an interesting collection of Figures of Ming pottery and Blanc de Chine Figures of the Ming, Kang-hsi and Keen-Lung periods.



## AMERICAN ART NEWS.

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of time, and, in many instances of unneces-  
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upon the value of art works for collectors  
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sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
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perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

ART SALE RECORDS.  
Collectors, dealers and others interested  
are reminded that the first two numbers of  
SALES of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## PUTTING IN TOUCH.

The letter of appreciation from Wil-  
liam A. Coffin the artist, and Chairman  
of the American Artists Committee of  
One Hundred, which has been raising  
funds for the relief of French artists  
suffering from the effects of the war,  
and to which we give space elsewhere  
in this issue, is a convincing proof, if  
such were needed, of the value of this  
journal to the art interests of the coun-  
try, and, in a way, to the same inter-  
ests abroad.

When Mrs. Sortwell wrote us some  
time ago requesting information as to  
the best channel through which to  
send her generous contribution of over  
\$200, raised by an exhibition of her  
sketches in Maine last summer, in  
which she was aided by George Haus-  
halter, the artist, we unhesitatingly  
recommended the "Societe Fraternelle  
des Artistes" of France, of which Leon  
Bonnat, the eminent and veteran  
French painter is the head, and which  
is represented in this country by the  
Committee of One Hundred headed by  
Mr. Coffin.

As will be seen by Mr. Coffin's letter,  
Mrs. Sortwell acted upon our sugges-  
tion and we are gratified indeed to  
know that through such suggestion the  
French Society has been so benefited.

We could wish that other artists and  
art lovers, when in need of informa-  
tion, such as Mrs. Sortwell required, or  
any other topic of art interest, would  
communicate with us, for we are gen-  
erally able to put in touch interests  
and persons who might otherwise find  
it difficult to so get in touch.

Our large and rapidly growing cir-  
culation gives us unusual facilities for  
information and advice on art matters.  
When in doubt write the AMERICAN  
ART NEWS.

## WHY ARE PICTURES GREAT?

The excellent letter from Mr. S. L. Kin-  
gan of Tucson, Arizona, published in the  
ART NEWS of October 9 last, asking the  
question of the headline, and in which Mr.  
Kingan argued that art cannot be defined  
and that words cannot tell what it is—has  
brought to the ART NEWS office, so many  
letters of commendation and interest and  
also of further inquiry along the same  
lines, that it is thought best to publish the  
letter written by the editor of the ART NEWS  
to Mr. Kingan at the time and with which  
he expressed himself well pleased.

This letter read as follows:  
Dear Sir—You are correct in your gen-  
eral assumption that the only way you can  
learn the lesson of art is by continual study  
of the same. Art is the expression of the  
emotions—the handwriting, so to speak. One  
person expresses his emotion in music, an-  
other in poetry or prose, another in paint-  
ing and still another in sculpture and all in  
different ways. Those who cannot express  
aesthetic emotion can feel it expressed for  
them and if such a one is thrilled by a pic-  
ture, a sculpture, a strain of music, a poem  
or line of poetry, or even a sunset or rise,  
or some great vista—one has the aesthetic  
sense. The capability of feeling must be  
there, but one learns through constant study  
why certain art works thrill and express  
emotion and others do not.

Very truly,  
Editor AMERICAN ART NEWS.  
New York, Oct. 10, 1915.

## CORRESPONDENCE

## An Appreciated Acknowledgement.

Editor American Art News:  
Dear Sir,  
I have received a cheque for \$211.40 from  
Mrs. Daniel R. Sortwell, of Wiscasset,  
Maine, which she has sent as a contribu-  
tion to our Relief Fund for the Families  
of French Soldier-Artists. The sum was  
obtained, Mrs. Sortwell writes, by the sale  
of her summer sketches and studies to-  
gether with several tempera sketches by  
George Hanshalter, who co-operated with  
her in her charitable enterprise. As this  
substantial contribution has come to us, as  
you know through the good offices and  
suggestion of the American Art News, I  
feel that our thanks are due to your journal  
and I take pleasure in acknowledging your  
kind interest. Of course, a treasurer's re-

ceipt has been sent to Mrs. Sortwell and I  
have written her on behalf of our Com-  
mittee.

Very truly yours,  
William A. Coffin,  
Chairman, American Artists' Committee of  
One Hundred.  
New York, Nov. 3, 1915.

## Those Exposition Awards.

Editor AMERICAN ART NEWS:  
Dear Sir: I have read with much interest  
the letters which have appeared from time  
to time in your journal anent the art  
awards at San Francisco, and I agree  
heartily with those signed "Academician."  
It seems to me the Exposition, as regards  
the American section, has been a suc-  
cession of mistakes, from the hanging at the  
beginning, to the prize awards at the end.  
The exhibition was beautifully hung and  
spaced it seems, and there yet remained  
2,000 canvases unhung. The hanging com-  
mittee went to Mr. Trask and asked him  
what they should do. His answer was "they  
must be hung" which resulted in the rooms  
appearing as though covered with a cubistic  
wall paper, making it almost impossible to  
view the canvases properly.

## Awards a Joke.

As to the awards, they were a huge  
joke. One painter, who carried off a silver  
medal, told me he was positively ashamed  
to have been given any medal. Of course  
we all know, gold medals were given to  
many who deserved no medals at all, silver  
ones to those who should have had gold,  
etc., but perhaps the most amusing of all  
was the awarding to two women, of gold  
medals, to which strong and stout strings  
were tied, while Robert Henri was only  
honored with a silver one! I have heard it  
said, that Henri did not send his best work,  
but often in expositions medals are given,  
not for the work a man exhibits at that  
special exhibition, but for what he stands  
in the art world. For this, certainly Henri  
deserved a gold medal. This must surely  
have been the reason for the awarding of  
the gold medal at the Corcoran Gallery  
show in Washington last year, else the  
honored President of the N. Y. Academy  
could never have carried off with the picture  
he then showed, for one of the hands in  
that picture would not have passed muster  
in a first year art student class.

## Boston's "Grab Game."

Boston has played a regular grab game  
at the Exposition, some sixty medals having  
gone her way, to many of which strings  
were securely tied, some six or eight of  
these having gone to art school graduates  
of recent date—to favorite pupils of a well-  
known master—not to speak of the wives  
of the jurymen. Perhaps a third of the  
whole amount went to the Guild of Boston  
painters, rapidly becoming one of the most  
political art corporations in the country.  
This is hardly a creditable showing for  
Boston.

As to the gold medal of honor to Frieske  
as you wrote of him "a charming and  
facile painter," but hardly a great one.

## Chase and Duveneck.

Now, as to the medal awarded to the  
founder of the American School of Paint-  
ing! I do not think there is much doubt  
as to where that should have gone. We  
have heard for years—we have read for  
years—of Chase as being that founder.  
Personally, I have never once heard of  
Duveneck being mentioned in this respect  
until I read of the award in the papers. As  
to Chase, everyone knows he was not  
offered a separate room until the eleventh  
hour and everyone who is versed in the  
politics of the game knows right well the  
reason why. Politics play as large a part  
in the art world today as they do in Tam-  
many Hall. If "in" with the elect, your  
reputation is made, no matter how badly  
you paint; if not "in" with the elect, your  
reputation is not made, no matter how  
well you paint. It would be quite an easy  
matter to decide the justness of this award.  
Let the winner himself decide! If he con-  
siders himself entitled to the medal, let  
him keep it, if not—

Duveneck may have the medal, but—all  
hail to Wm. M. Chase, who has done more  
for art and art students in this country  
than any living painter!

## American Artists' Widow's Medal.

The medals given to the widow of a "well-  
known American painter" should surely be  
withdrawn. Her work is well known to  
me, and as your correspondent says, she  
is "not well known, either abroad or here,"  
and being an Englishwoman is not eligible  
for a prize in the American section.

Another prize was awarded in the Amer-  
ican section to Mme. de Jonge, also a  
foreigner. May I inquire by what right  
medals are awarded in the American sec-  
tion to foreigners? All this is very much  
to be regretted, as it takes away so much  
from the dignity of our art exhibit at the  
Exposition. It has caused so much dis-  
cussion, no end of amusement and goes to

prove still further how politics govern the  
Juries on Admission, the Juries on Hang-  
ing and the Juries on Awards.

In this particular case, the Director and  
his Jury have surely played no very credit-  
able part!

Yours truly,  
Straight from the Shoulder.  
New York, Nov. 1, 1915.

## Chase and Duveneck.

Editor AMERICAN ART NEWS:  
Dear Sir—I have been reading with in-  
terest the correspondence in The AMERICAN  
ART NEWS on the Exposition Awards at San  
Francisco. I have not seen that exhibition,  
and cannot enter into the discussion as to  
the justness of these awards, but I would  
like to say a word as to the merits of two  
of the painters discussed, W. M. Chase and  
Frank Duveneck.

W. M. Chase has been for so long recog-  
nized as a great painter on this side of the  
Atlantic as well as on yours that I do not  
wish to say more than that I am certain  
his reputation is exceedingly well deserved;  
and his pictures in the important Art Gal-  
eries in the United States are sufficient to  
make this widely acknowledged.

Frank Duveneck, on the other hand,  
seems less known, and some of your corre-  
spondents do not hesitate to state that they  
consider the award given to him to be a  
piece of art politics, not justified by his  
productions.

Let me tell you my own experience: Last  
year my wife and I visited the Cincinnati  
Art Museum and this was immediately after  
having made lengthy visits to the splendid  
Gallery of C. P. Taft, and the smaller but  
also most important collection of Mrs.  
Emery, in the same city, and we were by no  
means disposed to accept any artistic pro-  
ductions of ordinary quality.

When we reached the Museum we were  
immensely impressed with the pictures there  
by Frank Duveneck, many of which have  
been given by the artist. We spent a long  
time among them, and then, in conversa-  
tion with the lady in charge, Miss Fish-  
burn, we asked if it would not be possible  
to see the artist, who we learned was then  
in the city. This was very readily arranged,  
and we soon had the pleasure of a little  
talk with the one man who seemed to us  
to be at the head of the American School.

On returning to the Sinton Hotel, I sat  
down and wrote to my collector friends in  
Chicago and said to them that whatever  
American painting they might acquire, they  
must have, at least, one Frank Duveneck,  
and I told them to purchase all this artist's  
works they could, for as a simple monetary  
investment they would be amply repaid. We  
returned by Phila., Boston, New York, and  
saw many collections, Mr. Frick's, Mrs.  
Gardner's, Mr. Johnson's, Mr. Widener's  
and many more, and I have seen no reason  
to alter my opinion. This opinion is that  
the artistic excellence of the pictures  
painted by Mr. Frank Duveneck place him  
at the head of what seems to me to be the  
foundation of a new American School.

I am, Yours faithfully,  
D. Cral Thomson.  
London, Eng., Oct. 19, 1915.

## OBITUARY.

## George Galland.

Prof. George Galland is dead, aged 57, at  
Berlin. He was born at Posen. In 1897  
he devoted himself to the study of archi-  
tecture at the Berlin Academy, taking up  
art history at the University at a later date.  
He was later appointed professor of that  
subject at the Royal Academy of Arts. In  
Hanover he devoted himself to local wood  
architecture and cemetery memorials. His  
chief work was the history of the Renais-  
sance in Holland.

## Victor Moessinger.

The city of Frankfurt recently lost one  
of its most worthy citizens through the  
death of Victor Moessinger. He had been a  
tireless worker, who had grown up with  
public life in his native city. In the estab-  
lishment of the Frankfurt Museum some  
fifteen years ago he had been singularly  
active and energetic, while he was at all  
times a willing helper in the cause of art.

## Wilhelm Widemann.

The above noted sculptor has died in  
Berlin. He was best known for the decora-  
tion of the Reichstag building, in which he  
was associated with Wallot and August  
Vogel, and had studied art workmanship in  
Munich.

The Cleveland Museum has recently re-  
ceived two gifts of \$150,000 each. The  
name of the first donor is still a secret.  
The second fund comes as a bequest of the  
late Dr. Dudley P. Allen and the income is  
to be devoted to the purchase of art works.  
The amount of the income from both funds  
will be probably about \$15,000.



## CHICAGO.

At the Applied Arts exhibition at the Art Institute, the Municipal Art League prizes for handicrafts for Illinois workers were awarded to Mrs. Signor Korling, William H. Girth, Edward F. Worst, Ellen Gates Starr, Mrs. Ogden Armour and Arthur E. Baggs. The Albert H. Loeb prize was awarded to G. E. Germer for original design in silverware. The Mrs. Julius Rosenwald prize for weavings was given to Mrs. Grierson of the Calumet Industries. The Municipal Art League gave hon. mention to the early American quilts exhibited by Mrs. Emma Hodge.

Mr. Martin A. Ryerson has a collection of pictures by Claude Monet on show in the Art Institute—and he recently added another example to the group.

A collection of prints and books pertaining to husbandry, herbs and gardens is on exhibition at the Newberry Library. There are many old books and illuminated Mss. in the assemblage.

Julia Bracken Wendt, the sculptor, has been given a commission to model a portrait of the late W. M. R. French, director of the Art Institute. Just now, Mrs. Wendt, formerly of Chicago, is in her Los Angeles studio, modelling a fountain, "The Wave," for the grounds of Mr. George Thorne, at Lake Forest.

## BOSTON.

Boston is as busy as a three-ring circus this week with its variegated shows, one at a "Fine Arts" store, and another at a Department Store, not to mention an animated art student exhibition joining the parade. "Place aux Peintres" (incorporated although they may be), and the "Guide of Boston Artists" sets the pace with Ignace M. Gauguin's "one man" show. This exhibition of conservative works is a good all round show, with many local "real bluefish" conscientiously portrayed. (This does not mean that the painter has used too much cobalt, however.) Portraits loaned by Mmes. Augustus Hemenway, Lawrence Rotch, N. A. Gaston, and J. H. Lanshire are interesting as types in addition to the skillful handling wherein the artist excels. Several genres are included in the displays.

Miss Gladys Thayer gladdens the heart of her father's friends, and others, with an exhibition of 32 portraits and pictures in a local gallery. The two portraits of "My Father" and "My Nephew" show intimate appreciation of character. Two or three flower studies are charming examples.

In a Boylston St. Gallery (Cobbs) Margaret Fitzhugh Brown has a collection of recent portraits marked by careful training the so-called Boston School so faithfully gives. "The Orange Blouse" is gaily exploited, and quite modish. "Andy" is a smart youngster with Puritanical cut to his hair (this is loaned from a Concord family). Augustus Hemenway lends an interesting portrait of Miss Hetty Hemenway and there are presentments of "Tucker Deland," "Henry Hudley" and other portraits, with landscapes, made in the fashionable atmosphere of Stockbridge.

The student exhibition in another local gallery attracts "his sister, and his cousin and his aunt," also an occasional uncle and brother, to see how the young in art disport themselves. Art schools of Boston, six or more, are more or less represented with the pupils from the Art Museum School well to the fore. Most of the examples from this classic school are good and more than one portrait would take rank with the professional art experimenter of the day.

The wary Christmas buyer already wends his weary way along the straight and narrow paths of merchandise and he or she it is who steps aside from well beaten roads and refreshes the soul by a visit to the gallery. Boston's classic Department Store has prepared as a shrine of sacred art. Here is found the "Return from Calvary" by one Herman Schmalz, a large and impressive canvas, completely filled, with figures and accessories suitable to the time and the subject, in the conscientiously "British manner." The painting shows careful research, and well grounded principles of art and religion.

Steinert Hall's Bostonese walls are now enlivened by mural decorations, made within the last year or two by Charles A. Aiken, whom a local newspaper describes as "Well-lesley's Puvis de Chavannes." The latest addition to the series is a large panel, placed at the foot of the stairway. (Steinert Hall being below the level of the street.) The subject is "The Poet," a classic figure on a rock-bound shore, "Augusto mence recitantis" to speak after Juvenal, before a group of admiring wearers of the chiton. \* \* \* "The work is less suave and insipid than many of the efforts we have seen to idealize Greek life. \* \* \* There are no lotos eaters reclining on lush grasses or beds of asphodel." Mr. Aiken has attacked the problems of this piece with gusto, and has made a decidedly interesting composition. The sincerity and honesty of the realism is especially good.

John Doe.

## PHILADELPHIA.

Six works have already been sold in the Watercolor Show at the Art Club, which remains open until Nov. 21, inclusive. These were "At the Piano" by Henry R. Rittenberg, "Foggy Morning" by Mary Lowell Lloyd, "Flower Study" by Marian Keen Wagner, "Horticultural Urns at the Exposition" by Donna Schuster; all water colors. "At Atlantic," etching, by A. C. Williamson, and a monotype "Head" by S. P. Baus. Among the interesting things in the exhibition not mentioned in the first review are some exquisite little dry point etchings from the nude by Leopold Seyffert and a fine landscape badly hung, almost out of sight, over a door, "When Earth and Sky Meet," by F. M. Lamb.

The Rosenbach Galleries are being prepared for an exhibition of black and whites by Joseph Pennell to open Nov. 10.

There was a formal opening of the School of Miniature Painting on Nov. 1. John Frederick Lewis, Esq., President, delivered an address, "The Beginning of Miniature Painting."

Thomas Eakins' famous picture of the "Agnew Clinic" now hanging in the Medical School of the University of Pa. and

## BALTIMORE.

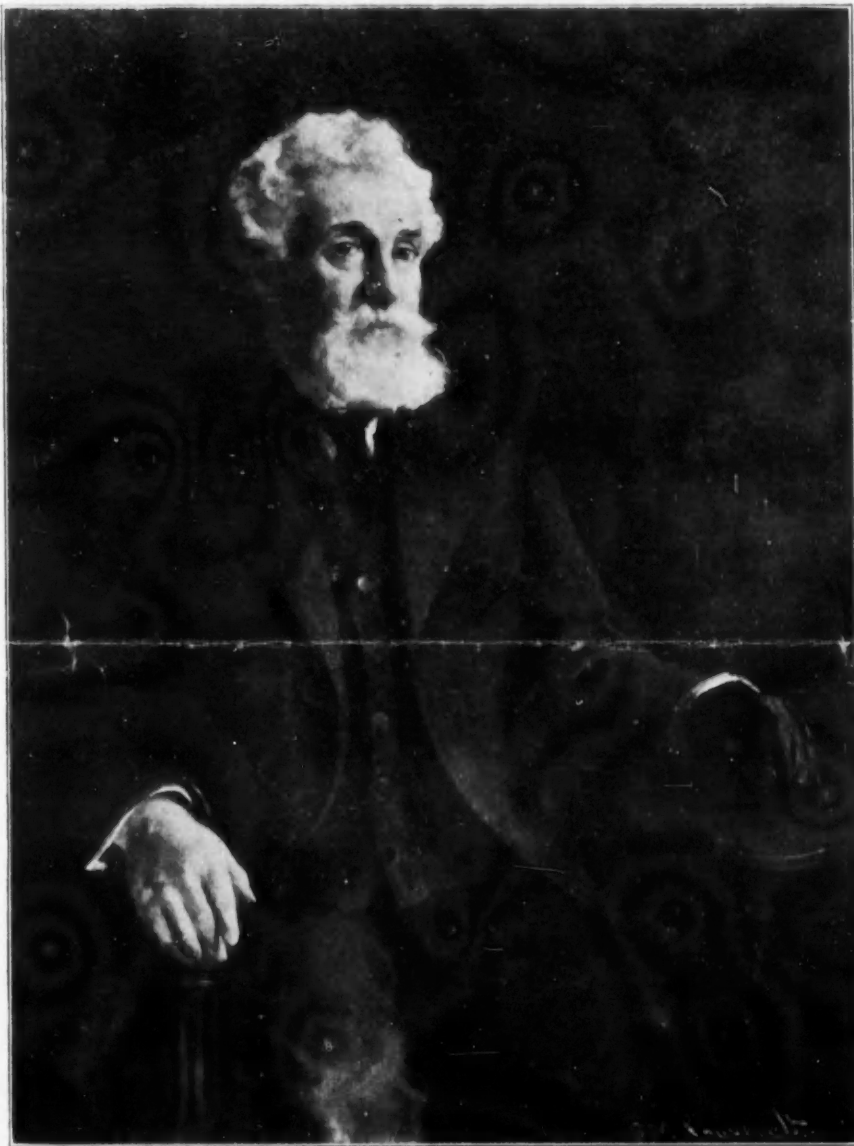
Two Baltimore artists, Edward Berge, sculptor, and Everett Lloyd Bryant, painter, have been especially successful with work they have at the Pan-Pacific Exp'n.

Mr. Berge has sold eight of his bronzes, two of them "The Scalp" and his Sun Dial having been purchased for the Museum of Honolulu. The first of these is one of his earlier works, having first been shown at the National Sculpture Society's exhibition in this city 7 years ago. The Sun Dial is of more recent production. The other six pieces on his list are replicas of the beautiful "Wild Flower," possibly the most popular thing he has done.

Mr. Bryant had four canvases invited to the Exposition, the one that was sold being the flower subject called "Snapdragons," which attracted attention at the Pa. Academy's exhibition last winter.

Plans for the establishment here of a public Art Museum have taken form, and the commission is now considering the question of location.

This committee includes Miss Alice Worthington Ball and Thomas C. Corner, the artists, J. B. Noel Wyatt, of Wyatt and



HUDSON MAXIM, ESQ.  
S. Montgomery Roosevelt.

In Portrait Painters' Exhibition

painted in 1888, contains 32 portraits, all of which, but one, have been identified. Only last year, at the 25th anniversary of his class, was the one not previously known, finally recognized as that of Dr. John D. Thomas of New Orleans, now residing in Cuba. The portraits were painted from life, giving the picture historic interest to members of the medical profession and is really a record, as well as a work of Art.

Eugene Castello.

## CINCINNATI.

There has been a re-shuffling of studios. Mr. Wessells is now installed in the spacious old Duveneck studio on Fourth Street, where a large number of Gloucester sketches are admired. They are strong, virile, highly keyed studies, with a strong Caucasian flavor at which artists resort Mr. Wessell painted for many years.

Mr. Hopkins and Mr. Stearns are building a big studio in Clifton. Art circles are looking forward to the coming display of the Art Club which "on dit" will eclipse all former efforts.

Adolph Treidler won the \$1,000 prize for a design for a poster to advertise the 250 anniversary of the founding of Newark next year.

Nolting, architects; Henry H. Wiegand, president of the Charcoal Club; Dr. Hugh H. Young and other prominent people.

A number of contributions to the \$50,000 fund necessary, have already been made, one of the latest being \$5,000 from an anonymous source. It has also been announced that Sargeant Kendall's "Mischief," purchased several years ago at one of the Charcoal Club's annual shows, has been presented by Dr. A. R. L. Dohme, as a nucleus for the collection of paintings.

The current series of exhibitions by Baltimore artists at the Peabody Gallery is meeting with success so far as attendance goes, though sales are few. The artists represented include Mr. Corner, Joseph Lauber, Clark S. Marshall, Louise West and J. L. Weyrich.

## SAN FRANCISCO.

An interesting exhibition is that of the work of Mlle. Betty de Jong, at the Helgesen galleries, 341 Sutters St. In the sixteen oils which form the exhibit, Mlle. de Jong shows remarkable ability, strength and a masterly technique, and well justifies the award given her at the Panama Pacific Exposition.

D. H.

## The Collection of Pictures and Drawings

of the Late

Sir Frederick Wigan, Bart.

## Messrs. Christie, Manson and Woods

respectfully give notice that they will sell by Auction at their Great Rooms, 8, King Street, St. James's Square, London, England,

on Thursday, December 9th,

and

Friday, December 10th, 1915.

at one o'clock precisely, each day.

The collection of choice modern Pictures and Drawings of Sir Frederick Wigan, Bart., deceased, late of Clare Lawn, East Sheen, Surrey, England, (sold by order of the Executors) including, "Fishing by Proxy," and "The Sardine Fleet," by J. C. Hook, R. A., "An Idyll of 1745," by Sir J. E. Millais, P. R. A., representing a Drummer Boy, seated under a tree, playing a fife to three little girls; "Waiting for the Train," Irish Emigrants at Ballinasloe Station by Erskine Nicol, A. R. A. 1864; "The Queen of Sheba's Visit to King Solomon," by Sir J. E. Poynter, P. R. A. 1890; "The Favorite Poet," and "In a Rose Garden," by Sir L. Alma Tadema, R. A. and works by J. B. Burgess, R. A., T. S. Cooper, R. A., W. P. Frith, R. A., Sir J. Gilbert, R. A., Frank Holl, R. A., G. D. Leslie, R. A., J. F. Lewis, R. A., P. R. Morris, R. A., J. Phillip, R. A., David Roberts, R. A., Briton Riviere, R. A., Sir Alfred East, A. R. A., David Farquharson, A. R. A., F. Andreotti, Louis Haghe, Walter Hunt, W. Dendy Sadler, Birket Foster, A. Harlamoff, Conrad Kiesel, R. Thorne-Waite, J. Gallegos, J. F. Herring, Sen. H. Fantin Latour, F. Weiser, C. Van Haanen, A. W. Hunt, Clara Montalba, H. B. Willis.

Catalogues may be had on application to Messrs. Christie, Manson and Woods, 8, King Street, St. James's Square, London, England, and the collection may be viewed three days preceding the sale.

## KANSAS CITY.

Another etchers' show is about to open at the Institute. Bracquemond, Haden, Legros, Buhot, Hardie, Simon and others are represented. The annual show of the local chapter, American Institute of Architects closed October 30, after a fortnight at the Fine Arts Institute. R. Clipston Sturges, of Boston, president of the national organization, was a visitor on his way East.

The Findlay Art Company reopened one of the best equipped galleries west of the Mississippi on Nov. 1. The company has taken an additional building for the gallery. There are works by Inness, Wyant, Verboekhoven, Van Marcke, Tadema, W. Granville Smith, Tryon, Waugh, Thomas Moran, Remington, Couse, Crane, Volk, Hartson, Chichester and Johansen. The Alma Tadema is "The Sculpture Gallery," painted in 1875. Etchings are shown by Whistler, Pennell, Haden, Fitton and Tornby.

The Rombong is now showing forty of Brangwyn's etchings.

## Notable Coming London Sale.

Messrs. Christie, Manson & Woods of London announce the coming sale at their rooms 8, King Street, St. James Sq., on Dec. 9 and 10 of the collection of pictures and drawings of the late Sir Frederick Wigan, Bart., late of Clare Lawn, East Sheen, Surrey, England. This collection includes "Fishing by Proxy" and "The Sardine Fleet," by J. C. Hook; "An Idyll of 1745," by Sir J. E. Millais; "Waiting for the Train," by Erskine Nicol, 1864; "The Queen of Sheba's Visit to King Solomon," by Sir J. E. Poynter, 1890; "The Favorite Poet" and "In a Rose Garden," by Sir L. Alma Tadema, and works by Burgess, Cooper, Frith, Sir J. Gilbert, Holl, Leslie, P. R. Morris, Phillip, David Roberts, Briton Riviere, East and Farquharson, Dendy Sadler, Birket Foster, Harlamoff, Kiesel, Herring, Van Haanen among others.

On Thursday evening in the American Numismatic Society's Building an interesting address was given by Mr. Jonathan M. Swanson upon the subject of "The Parts Played by the Artist and the Shopman in the Making of a Medal."



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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Anderson Galleries, 284 Madison Ave.—Part III of the Library of John E. Burton; Rare Mezzotints and other Engravings and fine modern Etchings; two collections.

Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.

Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite.

Bonaventure Galleries, 601 Fifth Ave.—Exhibition of Napoleoniciana to Nov. 20.

Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.

Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.

Bruno's Garret, 58 Washington Sq.—Water Colors and Drawings by Djuna Barnes, to Nov. 10.

City Club, 55 W. 44 St.—Pictures by Ernest Tower Rosen, to Nov. 17.

Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth, to Nov. 9.—Works by Man Ray, Nov. 10-24.

Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.

Ehrlich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.

233 Fifth Ave., Behazel Institute.—Exhibition, Nov. 8-24.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.

Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 10.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider, to Nov. 20.

Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.

Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.

Knoedler Galleries, 556 Fifth Ave.—Modern French and Dutch Pictures.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and Randall Davey, to Nov. 13.

MacDowell Club, 58 W. 55 St.—Works by Yarnall Abbott, Edith C. Barry, Catherine C. Crichton, Frida Gugler, Dorathea Hale, Alice Judson, C. C. Mase, Sarah Munroe, Julia Titsworth, and Helen Watkinson, Nov. 4-14.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Autumn Opening Exhibition to Nov. 6.

Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts, to Nov. 14.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.

Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.

Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, to Nov. 15.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

Former Blakeslee Galleries.—Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St. Collection of Laces, etc., afternoons, Nov. 15-16.

—W. B. O. Rudkin Collection of Old Silver, Nov. 17.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, Nov. 18, 19 and 20.

Dec. 1-2. Antique and Modern Furniture, etc., Dec. 2, 3 and 4. Crowley Pottery, etc., Dec. 6. Salvador De Mendonca Art Objects and Relics, Dec. 11. C. E. Locke, Porcelains, Bronzes, etc., Dec. 14, 15, 16 and 17.

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part III of the Burton Library, fine miscellaneous books, five sections, beginning Monday, Nov. 8.—Mezzotint, aquatint, stipple and line engravings, with rare American views, from the Collection of a New York Gentleman, on Exhibition from November 6th to Sale Friday Evening, November 12.—Mezzotints and other Engravings from the Collection of the late William B. Dick and Etchings and Engravings by modern masters, on Exhibition from November 9 to sale on Evenings of November 15-16.—Part IV of the Burton Library, five afternoon and evening sessions beginning November 17.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.

Clarke's Art Rooms, 5 W. 44 St.—Mrs. Evans R. Dick's Italian and Spanish Furniture and Art Objects, etc., afternoons, Nov. 11, 12 and 13.

Scott & O'Shaughnessy Collectors' Club, 30 E. 42 St.—Library of Henry Blackwell, afternoon and evening Nov. 11.—Modern Book Plates and Books about same, afternoon Nov. 12.

Silo's Fifth Ave Art Galleries.—A very special Private Collection of rich Period Furniture, Cabinetry, Textiles, Bronzes and other Art Objects. Afternoon, Nov. 11, 12 and 13.

Walpole Galleries, 10 E. 49 St.—Book Sale, morning, Nov. 12.

**SALES PAST AND TO COME.****Coming "A. A. A." Sales.**

Ten sales at auction, announcement of three of the most important of which was made in last week's "Calendar of Auction Sales," in the Art News, are to be held before Jan. 1 by the American Art Association. Of the artistic sales the first will

come on the afternoons of Nov. 15 and 16, and will be of a collection of laces, under the direction of Misses A. G. Larter and B. M. Kendall, legatees. In addition to specimens of many of the best known weaves, there will be over 100 camels hair, embroidered silk and lace shawls; a number of antique fans, lace and other parasols and other objects. This sale will be followed, on the afternoon of Nov. 17, by that of the collection of old English, Irish and American silver of W. George Osborne Rudkin of this city. There are also bronzes, miniatures and pieces of old Sheffield plate.

On Nov. 18, 19 and 20 will come the sale of the collection of Dr. Pleasant Hunter of Newark, N. J., composed of pottery, ceramics and glassware. This collection, which has been cataloged by Dr. Edwin Atlee Barber of the Pa. Museum includes many varieties, from Herculaeum to Bennington ware.

On the afternoons of Dec. 2, 3 and 4 will be sold, by direction of attorneys, representing state and private owners, a gathering of antique and modern furniture, tapestries, curtains, Oriental rugs, marbles, bronzes and framed engravings. After this will follow on Dec. 11, the sale by order of the administrator of the late Senhore Salvador de Mendonca, formerly Brazilian Minister, to the U. S. of a collection, including art objects, relics of Columbus and Byron, ancient weapons, bronzes, silver, miniatures, glass, china, bric-a-brac, furniture and Oriental rugs. The pictures of the estate will be sold later in the season.

On Dec. 6 will be sold the collection of Mr. Timothy F. Crowley consisting of Wedgwood ware, including the Flaxman medallion head of Medusa from the Horace Townsend collection; old English china and pewter, ancient stoneware, etc. A part of the collection of Mr. Charles E. Locke of the city comprising antique Chinese porcelains and bronzes, Korean and Japanese pottery and Greek, Roman, European and early American glass will be sold Dec. 14, 15, 16 and 17. Other parts will be sold later in the season.

The first of the book and Mss. sales will be that of the Nelson library, comprising memorials of New Jersey and rare books and documents. This will be sold, as announced last week, in four sessions on Nov. 22 and 23. Here will be found a file for 1778 of the N. J. Gazette, the first permanent newspaper in the state, and "The Farmers Journal, Newton, 1798," the only known copy outside of Harvard. Smith's history of the colony of Nova Caesaria also appears.

The library of the late Alfred Henry Lewis, by order of Mr. William E. Lewis, editor of the Morning Telegraph will be sold at four sessions, Dec. 1 and 2. This includes first editions of George Cruikshank's illustrations including "The Satirist, or Monthly Mirror," 10 vols. with all the Napoleon plates, a first edition of Ciber's "Cinna's Conspiracy," London, 1713, and a large collection of early works on the stage and vols. on crime and criminals. The library of Dr. Edward Eworl of Newark, N. J., including books on travel, art and architecture will follow Dec. 13 and 14.

**End Sale Lincolniana.**

At the close of the sale of the Lincoln material, from the library of John E. Burton of Milwaukee, at the Anderson Galleries, on Oct. 29, Mr. George D. Smith paid \$131 for J. L. Scripps' "Life of Abraham Lincoln," Chicago, 1860, the author's copy with signature. He gave \$77.50 for the pamphlet "Testimony for Prosecution and Defense in the Case of Edward Spangler, etc." and \$26 for a presentation copy of Thayer's "Character and Public Services of Abraham Lincoln." Mr. Thomas Bell gave \$116 for the original proof of Whitman's lecture on Lincoln with the author's corrections and additions; \$86 for A. H. Wood's "Lincoln, a Drama," \$36 for a complete set in 7 vols. of "Vanity Fair," N. Y., 1859-63, \$20 for the Detroit Advertiser Extra, Sept. 4, 1860, with the speech of Seward on Lincoln, and \$16.50 for the Lincoln and Johnson Union Campaign Songster. The Library of Congress gave \$25 for "The Royal Ape, a Dramatic Poem," Richmond, 1863. Mr. Frederick W. Harris paid \$24 for the Union Republican ballot of Darlington District for the National Convention, and \$17.50 for the "Proceedings at the Dinner of the Early Members of the Union League Club of New York, May 20, 1880." The total of the session was \$1,267.40 and grand total of the sale, \$8,236.45.

**C. G. Emery Sale.**

At the sessions on Oct. 27 and 28 of the sale of Clarke's Art Rooms, 5 W. 54 St., of the collection of the late Charles G. Emery, Mr. R. A. Heller of Newark, N. J., gave \$1,010 for Garleardini's "Au Port." Cachou's "Sleeping Village" brought \$100, Hidalgo's "La Rive," \$85 and Comte's "Inquietude," \$65.

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at 2:30 P. M. EACH DAY

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**MRS. EVANS R. DICK**The Italian and Spanish Furniture,  
Art Objects, Etc., removed from

The Cloisters, Garrison-on-Hudson

Also, on November 13th, Five Valuable Flemish Tapes-  
tries and a number of Ancient Rugs, by order of  
THE HOTEL PLAZA

At the final session on the evening of Oct. 29, Mr. H. Melville paid \$2,100 for Jacques' "In the Sheepfold" and \$1,070 for Wyant's "A Pool in the Ausable." For Didier-Peugeot's "Bruyere," a Salon medal picture. Mr. W. S. Ducharme of Detroit gave \$650. Voisard's "Le Gue," 10 ft. x 7 ft. fetched \$300 from Mr. S. L. Feiber. The proceeds of the session were \$7,300 and of the afternoon's sale, when the embroideries were disposed of, \$3,812, which brought the grand total to \$17,912.

**Princess' Tapestries to be Sold.**

At Clarke's Auction Rooms, No. 9 West 44 St., on Nov. 13 there will be sold by order of the Plaza Hotel, several tapestries, including two Flemish Verdures, which formerly adorned the walls of the apartments of the Princess Lwoff Parlaghy at the Plaza, and which the hotel took over with other art belongings, when the Princess removed last winter, as against her indebtedness for rental of her apartments.

**Goldsmith Letter \$405.**

At the first session sale of Part VI of the Thatcher collection of autographs on Wed. at the Anderson Galleries, Mr. George D. Smith paid \$405 for a 49 word letter by Goldsmith addressed to a Mrs. Johnson. He also gave \$340 for a letter of Pluck; \$130 for one by Garrick; \$122.50 for Hazlitt's Mss. of his criticism of Kean as Coriolanus and \$117.50 for an autograph of Haydn. The total of the afternoon was \$1,948.10.

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TELEPHONE CIRCLE 1142**NOTES OF ART AND ARTISTS.**The Salmagundi Club held its regular  
"get together" dinner last Saturday evening  
at the club house, 14 West 12 St.At the annual meeting of the Michigan  
State Federation of Arts, Raymond Wyr  
was elected president, in addition to the  
office of Director of Exhibits which he has  
held for three years. He retains his office  
of Director of the Hackley Gallery at Mus-  
kegon until June unless he should reconsider  
his resolution to resign.Miss Mary H. Mowbray Clarke is to  
deliver this season, under the auspices of  
the Board of Education, four lectures on  
"Ultra-Modern Movements in Painting and  
Sculpture."Everett H. Warner has taken a studio at  
33 W. 67 St.Andrew McHench is modeling an interest-  
ing monument to be placed in the square at  
New Rochelle, N. Y., as a memorial to the  
men who fought in the Philippines.Childe Hassam has returned to his studio  
at 130 W. 57 St.Carl Hirschburg, who has been painting  
in Conn., has returned to his 15 West 67  
St. studio with several late summer land-  
scapes, charming in color and atmospheric  
feeling.Glenn Newell is painting in the open, near  
Kent, Conn.On Wednesday evening Prof. Howard  
Crosby Butler of Princeton addressed the  
Architectural League on the subject of his  
excavations of ancient architecture in Syria  
and Arabia.Edward Gay has returned from his Sum-  
mer studio at Cragmoor, N. Y., and is  
now at Mt. Vernon. He spent part of the  
Summer with his son Duncan Gay, the  
stained glass designer, at Redding, Conn.Mr. Samuel O. Buckner was on Oct. 28  
re-elected president of the Milwaukee Art  
Society. The other officers re-elected  
were Dr. Ernest Copeland, vice-president,  
Mr. Joseph Huebl, treasurer, and Mr.  
William H. Schuchardt, secretary.Mr. Otto H. Kahn, one of the founders  
of the Friends of Young Artists Society  
has consented to act as chairman of the  
next competition shortly to be announced  
and will select the subject.August Benzinger has recently completed  
a three-quarter length standing portrait of  
the venerable Alexander Graham Bell, in-  
ventor of the telephone, representing the  
subject with a receiver held to his ear listen-  
ing to a wireless message from San Fran-  
cisco.**BÖHLER & STEINMEYER**

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NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received ..... Nov. 29 and 30  
Opens ..... Dec. 18  
Closes ..... Jan. 15**PRIZES AT WILMINGTON.**At the Wilmington Society of Fine Arts  
Exhibition, chiefly of the work of Howard  
Pyle's pupils with 10 other American  
painters invited the prizes have been  
awarded as follows: First prize for paint-  
ing E. W. Redfield; second Jonas Lie; first  
prize for illustration Stanley M. Arthurs;  
honorable mention W. J. Aylward and F. E.  
Schoonhoven. The judges were Mr. J. H.  
Chapin of Scribners, Mr. Hayden Carruth  
of the Woman's Home Companion and  
G. W. Dawson of the Phila. Watercolor  
Club.**W. B. VAN INGEN ENGAGED.**William Brantley Van Ingen, the mural  
painter, and Miss Berthe Ernestine Sequad,  
who is a teacher of French and Latin in a  
private school in this city, took out a  
marriage license on Oct. 29 at City Hall.  
They said that Justice Guy of the Supreme  
Court would perform the ceremony. Miss  
Sequad was born in Paris, while Mr. Van  
Ingen is a native of Phila. and has a studio  
in the Sherwood, 58 W. 57 St.**AMONG THE DEALERS.**Mr. Duparc of Crichton Bros., 636 Fifth  
Ave. returned from London on the Rotter-  
dam on Sunday.Mr. Henry Reinhardt of 565 Fifth Ave.  
is in Chicago.Mr. George Durand-Ruel sailed Oct. 30  
from Bordeaux on the new French Line  
steamer Lafayette.**CORRECT FIRM NAME.**In the last issue of the ART NEWS, in the  
announcement of the lease by the Canessa  
firm of antiquarians of the building former-  
ly occupied as a gallery by the late Benja-  
min Altman, it was stated erroneously that  
the lessee was the firm of "E. & C. Canessa  
& Co.," instead of C. and E. Canessa, of  
Paris, Naples and New York.**Early Italian Engravings.**A significant loan exhibition of early  
Italian engravings will open on Monday at  
the Fogg Art Museum, Cambridge, Mass.  
The exhibition has been arranged and the  
valuable illustrated catalog has been com-  
piled in memory of the late Francis Bullard  
(Harvard 1886). This will be the most  
important gathering of XV and early XVI  
century Italian prints ever assembled in this  
country. The lover of such treasures will  
have an opportunity to see some of the  
best work of the great Italian engravers, as  
well as extremely rare anonymous prints  
of an earlier period. All prints of this  
kind are very scarce. Impressions of the  
quality now to be shown are excessively  
difficult to find even in those great and rich  
European collections which have been form-  
ing for more than a century. The present  
exhibition is made possible only by the  
kindness of friends in Boston, New York,  
London and Cambridge.Prints loaned by Miss Katherine Bullard  
of Boston from the Francis Bullard collec-  
tion by Mr. Albert Scholle, Messrs. Col-  
haghi and Obach of London; Mr. Paul J.  
Sachs of Cambridge, and above all by the  
Boston Museum, will be shown, together  
with some of the finest impressions from the  
rich collection of the Fogg Art Museum.  
These treasures illustrate the whole field  
of early intaglio engraving in Italy from  
the time of the goldsmith, who took impres-  
sions from niello plates to test his work,  
up to the time of Marcantonio Raimondi.**Etchings at Brooklyn Museum.**An exhibition of unusual interest is on  
at the Print Department of the Brooklyn  
Museum. It consists of 113 black and  
whites, loaned by Hamilton Easter Field,  
Paul B. Haviland and George B. Davison.  
Alphonse Legros, Millet and Fantin-Latour  
are represented and lovers of etchings will  
have a veritable feast in the display. The  
recent exhibition of Legros etchings in a  
New York gallery, attracted much atten-  
tion and the public will welcome another  
opportunity to study the art of this tech-  
nician par excellence, one of the greatest  
of the Nineteenth Century etchers whose  
powerful, sincere and sympathetic work  
always appeals. Millet and Latour also  
need no introduction. The etchings by the  
former are largely reproductions of his  
famous canvases and Latour's intensely  
human and poetic lithographs are principal-  
ly musical subjects.

H. C. R.

**Pirates at Grolier Club.**An exhibition of books and prints relat-  
ing to "Pirates and Piracy" is now on at  
the Grolier Club through the month, and  
will be found a most interesting and novel  
display. The exhibition opened on Thurs-  
day evening with an address to the members  
of the club by Mr. Don C. Seitz, a collector  
of buccaneering lore. Further notice will  
be given next week.

(Continued from Page 6)

**Sale of Engravings.**Engravings in mezzotint, aquatint, stip-  
ple, and line from the collection of a New  
York gentleman are now on exhibition at  
The Anderson Galleries. Bennett's Amer-  
ican aquatints in colors; Hudson River and  
rare New York views; a very fine impres-  
sion of Macdonough's Victory on Lake  
Champlain; Wheatley's Cries of London;  
decorative prints, naval prints, and prints  
in color, are included in the collection. It  
will be sold on Friday evening, Novem-  
ber 12th.Mezzotints and other engravings from  
the collection of the late William B. Dick  
will be placed on exhibition on Tuesday.  
This collection comprises many rare por-  
traits as well as fine and interesting prints  
suitable for framing; and there has been  
added a number of valuable etchings and  
engravings by modern masters. This  
collection will be sold on the evenings of  
November 15 and 16.**Rare and Fine Book Sale.**The Anderson Galleries, which has al-  
ready sold the Lincolniana collected by  
John E. Burton of Milwaukee, has made  
two divisions of Mr. Burton's miscellaneous  
books, the first of which will be sold in five  
sessions, afternoons and evenings, beginning  
Monday, Nov. 8, and the second in five  
sessions beginning on November 17. The  
first division embraces 1,358 lots, among  
which are standard sets, works of refer-  
ence, first editions of American and Eng-  
lish authors, works on Napoleon, and  
Americana. Among the rarities in English  
literature are Locke's copy of Bacon's  
"Sylva Sylvarum," London, 1664; early  
editions of De Foe, and many editions of  
Burns, including the excessively rare Dub-  
lin edition of 1787 and the first of the three  
Edinburgh issues of that year.Some of the items of Americana are ex-  
ceedingly rare, like Covert's "True and  
Almost Incredible Report," London, 1631;  
the Royal Commentaries of Peru, London,  
1688; Samuel Willard's "Spiritual Deser-ESTABLISHED 1900  
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N. W. Cor. 42nd St.tions," Boston, 1699; books printed by  
Franklin from 1732 to 1760 and fourteen  
issues of his famous almanac; Coxe's "De-  
scription of Carolana," London, 1741, and  
Bigelow's "Poem Suitable to the Present  
Day," which was printed at Worcester in  
1776 and seems to be unknown to all biblio-  
grapher.**A London Sculptor.**Among the most talented of the younger  
sculptors of London is Mrs. Minna McCann.  
After graduating with honors from one of  
the English academies she gained valuable  
experience as an assistant of one or two  
men of fame and has since shown great  
original power. She has been known for  
some time at exhibitions and last spring had  
a notable work at the Royal Academy. She  
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Sculpture by Mrs. Minna McCann



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